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Bergamo, Crema, and Venezia, the descriptions of the first and the last being especially full. The works of art in churches and in the hands of private individuals are described with dates, names of authors, and details of subject: whenever the object was considered antique it was so noted. It will be seen that the theatre of the author's visits was North Italy exclusively. The visits are sometimes dated: those in Venice being of different dates, in the years 1512, 1521, 1525, 1528, 1529, 1530, 1531, 1532, 1543.

A. L. F., JR.

HEINRICH HOLTZINGER. *Handbuch der altchristlichen Architektur. Form, Einrichtung und Ausschmückung der altchristlichen Kirchen, Baptisterien und Sculptur-Bauten.* Mit circa 180 Illustrationen. Vollst. in ca. 8 lfgn. Erste Lieferung. 8vo, pp. 48. Stuttgart, 1889, Ebner & Seubert.

Only the first number of this work has been issued, so that a full notice of it will be deferred to a future date. In the interest, however, of those who are seeking for a clear, simple, systematic and masterly exposition of the subject of early-Christian architecture, these few lines are written in recommendation of this book. It can already be said of it, as is claimed by the author, that here the subject is for the first time treated from the archæological (instead of from the purely historical or æsthetic) standpoint. In this number we have: I. *Position and Orientation of the churches.* II. *Peribolos, Atrium and Narthex*, considered under the headings of (a) name, (b) origin, (c) form. III. *The main building: A. Basilicas*; 1. The body; (a) position; (b) proportions; (c) ground-plan; (d) cross-section, including lighting, galleries. IV. *Single members of the construction*, such as piers, cross-arches, columns, columnar orders, shafts, capitals, imposts. The subject is not only subdivided with judgment and ingenuity, but is treated with clearness and with a touch that shows a thorough mastery of the material. In previous works on this subject, even if a good acquaintance be shown with existing monuments not only in Italy but in Syria and Africa, no account is taken of literary sources. This very important side of the subject is one to which Dr. Holtzinger has given great attention and for which he has collected abundant material. He makes use not only of such well-known works as those of Optatus, Prokopios, Eusebios, Sokrates, Paulinus, the Liber Pontificalis of Rome, but of more unusual sources, such as Coricius of Gaza, Tertullian, many inscriptions, the Liber Pontificalis of Ravenna.

This method makes the work invaluable: (1) for a guide in class-room instruction; (2) as a skeleton for the specialist, who can classify his notes under these headings. Finally, for any one desiring to learn about the subject, this is the clearest form of presentation, though, for questions of

style and historic sequence, the reading of it should be supplemented by that of Reber's handbook or Schnaase's, Lübke's, or Kugler's, larger works.

A. L. F., JR.

CARL NEUMANN. *Griechische Geschichtschreiber und Geschichtsquellen im zwölften Jahrhundert.* 8vo, pp. vi-105. Leipzig, 1888, Duncker u. Humblot.

The main object of this book is to give an account of the historical works of Anna Komnena, of Theodoros Prodromos, and of Johannes Kinnamos; but the author also touches upon many interesting points of Byzantine history and literature. His attempt to define Byzantine civilization is helpful, but should be accepted as a provisional definition only. Amongst the results of his investigations may be cited the proof that there were two writers of the name Prodromos, and that in the text of Johannes Kinnamos we have only an epitome of the original work. An interesting parallel is found between the poems of Ptochoprodromos and those of Walther v. d. Vogelweide.—WÄSCHKE in *Berl. phil. Woch.*, 1888, No. 49.

OTTO POHL. *Die altchristliche Fresko- und Mosaik-Malerei.* 8vo, pp. 203. Leipzig, 1888, Hinrichs.

The book is divided into five sections: 1. Relation of the Christians to the art of the ancient world. 2. Monuments: (a) Catacomb-pictures; (b) Mosaics. 3. Documents. 4. Interpretation of early-Christian paintings. 5. Decadence of early-Christian painting. In the second section, the existing early-Christian pictures are mentioned in chronological order, and references are given to the catacombs, churches, etc., when they are found, and to the books in which they are reproduced. In the fourth section, he opposes the extreme Catholic position of E. Frantz (*Gesch. d. christl. Malerei*), that these pictures arose under clerical guidance in illustration of Catholic dogmas, and also the extreme classical view of A. Hasenclever (*Altchristl. Gräberschmuck*), who sees in early-Christian art nothing more than a soulless imitation of the antique. The style of the work is fascinating and will win for the author many adherents to his views.—F. W. SCHWARZLOSE in *Berl. phil. Woch.*, 1888, No. 36.

THE RENAISSANCE.

EUGÈNE MÜNTZ. *Histoire de l'Art pendant la Renaissance* [tome] I. *Italie. Les Primitifs.* Ouvrage contenant cinq cent quatorze illustrations insérées dans le texte, quatre planches, etc. 4to, pp. 744. Paris, 1889, Hachette.

Finally, we are to have a general history of art during the period of the Renaissance, covering not only every one of its branches but all the various